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Style, Holistic Consideration of a Work of Art and the Problem of Selective Analysis in Russian Literature

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ANNOTATION

One of the most relevant today, the central problems of the theory of literature is the systematic development of the theory of a work of art. This article is devoted to solving a fundamental aesthetic and literary problem: the study of a work of art as a form of social consciousness and, at the same time, as a proper aesthetic object. The subject of analytical consideration is not the text and not the "world of ideas" of the work, but rather the work of art - an integral object that carries, on the one hand, an ideal spiritual content, which can exist, on the other hand, only in an extremely complexly organized form: a literary text. The problem of finding new ways to comprehend a literary work as an integral object, not divided into "pure" aesthetics and psychology, religion and philosophy, morality and politics, was put on the agenda. The actual task can be formulated as follows: it is necessary to synthesize an innovative, universal methodology that allows one to see and explore both individual facets of a holistic phenomenon, and the totality of all moments of the whole. With the help of this article we set the goal of developing just such a methodological system, as well as demonstrating its unique capabilities.

KEYWORDS: Holistic phenomenon, Aesthetic, "World of ideas", Structuralism, "From a bird's-eye view", "Microworld", "Methodological mirrors", "Genetic code".

I. Introduction

An innovative methodological approach to a work of art as an integral phenomenon has been systematically developed relatively recently. This approach is proving to be very, very productive and increasingly authoritative. In fairness, we note that the first steps in this direction were made by Russian philological science back in the 20s. However, as a scientific theory, the deep observations expressed by scientists have not taken shape. Awareness, on the one hand, of the fact that all historically passed stages of its formation are present in the studied phenomenon in a collapsed form, and non-stochastic, flexible interpretation of the moments of the mutual transition of content into form, on the other hand, all this forces literary theorists to treat the object of scientific analysis differently. The meaning of the new methodological approach to the study of integral formations (such as personality, society, artwork, culture, etc.) is to recognize the fact that integrity is indecomposable into elements. We are not looking at a system consisting of elements, but rather an integrity in which the relationships between the elements are fundamentally different. Each element of the

whole, each "cell" retains all the properties of the whole. The study of the "cell" requires the study of the whole; the latter is a multicellular, multilevel structure.

In this article, such a "cell of artistry" has become consistently allocated levels of a work of art, such as method, gender, meta-genre, genre, as well as all levels of style (situation, plot, composition, detail, etc.). Such an approach forces us to critically treat existing literary concepts, to interpret them in a new way, it would seem, established categories. It seems that the basis of any artistic content is not just ideas in a sensually perceived form. In the end, the image is also only a way of transmitting specific information. All this information is focused in a figurative concept of personality. This concept has become the central, basic one in the proposed theory of literary and artistic works. It is through the concept of personality that the author reproduces his vision of the world, his worldview system.

II. Discussions and results.

It is obvious that the key concepts of the theory of the work - integrity, the concept of personality, etc. - are not actually literary. The logic of solving literary issues forced to turn to philosophy, psychology, cultural studies. Since the author is convinced that the theory of literature is turning into a philosophy of literature before our eyes, contacts at the intersection of sciences are seen not only useful, but also inevitable, necessary. It is obvious that these problems can be combined only within the framework of a concept that, by its scientific characteristics, goes beyond literary criticism. It is difficult to reject the need for such concepts, but such a concept itself is of a general historical nature and, consequently, the danger of dissolving the specifically literary object of research into more general aesthetic patterns increases sharply. Hence the following imperative of the humanities: everything depends on which of the key links of the universe is emphasized. It is necessary to keep in mind "everything" - but in a certain aspect.

The aesthetic concept is a large-scale plan of the vision of the problem, "from a bird's-eye view", with the aim of orientation in the general cultural and, further, in the literary space. The possibilities of this large-scale "map" sharply reduce their effectiveness and eventually exhaust their resources when the object of research is the relationship of elements in the "microworld": on the scale of a literary and artistic whole. Due to the change in the object of research, there is a need for other methodological tools.

It is important to emphasize that all the features of the so-called artistic content logically follow from the proposed interpretation of such concepts as reality, personality, social consciousness, consciousness, psyche, etc. - extraliterary categories. Therefore, in the work of art itself there is a layer of non-fiction, on the foundation of which, nevertheless, all artistry is built. Such a foundation is all the listed strategies of artistic typing - and first of all, the creative method of exceptional importance. Perceiving the artistic world, we are no longer dealing with reality as such, but with a realized, specifically reflected reality — a model of reality, in other words. And such an ideal model requires, of course, its own material expression, to a style that - we emphasize this - does not exist by itself, according to its own laws, autonomous and separate, but in full dependence on the ideological, semantic, semantic level of the work.

The style also acts as a multi-level system that can become adequate to any content that, in principle, can be aesthetically expressed. For example, language, the natural language in which works of fine literature exist, is just one of the elements of style - albeit infinitely important, often key. The artistic language does not directly transmit information in a "compressed" form to the consumer, but captures images in which the most complex multidimensional information is encoded. Schematically, this can be expressed as follows. The usual function

of language: language (sign system) - information. In a work of art: language signs - figurative signs - other sign systems - information.

As we can see, even a separate level of style cannot be adequately perceived without being placed in a kind of system of "methodological mirrors". Even a separate level, let's add, contains one of the sides of the "genetic code" of the holistic concept of personality. Thus, literary criticism does not cease to be literary criticism, but at the same time it becomes a different literary criticism: the genesis of the work does not interfere, but helps to see and explore the work itself. It remains to add that such an approach to aesthetic phenomena is possible thanks to the methodology of holistic analysis.

About the creation of a theory of personality adapted to the purpose of the study as an object and subject of aesthetic activity; the development of the theory of artistic typing in the unity of its main strategies: method, kind, meta-genre, genre; the creation of the theory of spiritual and aesthetic categories (the foundations of the artistic method), forming a spectrum in which the heroic, satirical, tragic, idyllic are interconnected and mutually conditioned, humorous, dramatic and ironic pathos; a significant refinement of the concept of the interdependence of method and style, as well as method and artistic system (classicism, romanticism, realism, postmodernism, etc.); the development of the theory of artistic axiology; the development of some "applied" aspects of the functioning of a work of art in the public consciousness (in particular, the concept of the national as a factor of artistic value of the work, psychologism in literature).

The most concise and at the same time extremely capacious characteristic of any science is its methodological parameters. The imperative of "science studies" says: if you want to talk about the very essence, talk about methodology. Methodological principles, of course, are valuable not in themselves, but to the extent that they allow us to adequately identify the subject of the study (which, in turn, corrects the key points of the methodology). Like a fish, so is the net.

In relation to a work of art (including - and above all - to a verbal and artistic one), both are controversial today. The absence of any generally accepted methodology in the field of literature science cannot but be suggestive. Just yesterday, the totally dominant Marxist literary criticism was, as we remember, overly ideologized. It was this that was blamed on him as a fundamental methodological flaw. Today, it would seem that the problem should not be to change the ideological paradigm, but to fundamentally separate science and ideology. It was here that it turned out that many are ready only to replace the old dilapidated ideological doctrines with new ones - democratic, universal, national—renaissance, etc. The obsolete ideological criteria as such are being replaced by new equally ideological ones.

So, the initial positions in literary studies (and in its main section — the theory of literature, which is "responsible" for methodology) remained, in fact, the same. On the one hand, a work of art as a "phenomenon of ideas", as a problem-content formation, which, being of a figurative nature, requires rationalization: abstract-logical, scientific commentary (i.e., the translation of figuratively expressed information into the language of concepts). On the other hand, as a "phenomenon of style", as a kind of aesthetically closed, self—identical whole. The first approach is increasingly called interpretation, emphasizing its subjectively arbitrary nature, which, in essence, cannot be reduced to any definite, scientifically based patterns. (In parentheses, we note that interpretation, as a rule, is far from even subjective rationalization; basically, the interpretation is figuratively essayistic in nature, aimed at the original expression of the original impression of what was read. Such superficial "literature about literature" dominates the practice of modern literary criticism). It is clear that the "meanings of reality" that gave rise to the work of art are more relevant than the work itself.

The second approach, emphasizing the problems of the text as such, seeks to completely distract from reality, absolutizing the formal-symbolic beginning, which is really inherent in all cultural phenomena.

III. Conclusion

The cardinal problem facing the theory of literature (and indeed the whole aesthetics, of which the theory of literature is a section) is as follows: how to reconcile, combine extreme methodological positions, each of which is to a certain extent consistent. It is obvious that the nature of the object of literary critics' research turned out to be much more complicated than it seemed until recently. The compromise between the extreme points of view lies not in the middle, but in a different plane: it is necessary to consider holistically not the text, and not the poetic "world of ideas", but a work of art, bearing, on the one hand, an ideal, spiritual content, which can exist, on the other hand, only in an exceptionally complex organized form — artistic the text.

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